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J.B.Silcox

# ART AND CRAFTS

*in the*

## SCHOOLS of ONTARIO



PREPARED BY THE ART BRANCH  
*Ontario Department of Education*

THE RYERSON PRESS

TORONTO

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## INTRODUCTION

DURING THE SCHOOL YEAR, 1944-45, EIGHT BULLETINS DEALING with art and crafts in general education were prepared by the Art Branch of the Ontario Department of Education and sent to some 1,500 schools scattered throughout the Province. The teachers in these schools were asked to make use of the bulletins in their classrooms, and at the close of the school year, to report to the Department their opinions of them. This they did and many helpful suggestions for improvement of the publications were offered.

After revision, the eight bulletins were tested in another 1,500 schools. Again the teachers reported upon them. This procedure was repeated no fewer than four times, until teachers were almost unanimous in their approval of the revised publications.

This book, based upon the art bulletins, is offered to classroom teachers to assist them in developing an effective programme of art education. Little attempt has been made to present information about art techniques. It is felt that teachers may readily gain sufficient knowledge of techniques by attending summer courses or by referring to other recommended books. Rather, this book outlines a basic philosophy for art education together with ways and means of putting it into effect.

In the first chapter all the topics for discussion are introduced briefly and the objectives of the art programme are stated. The remaining chapters deal more fully with the topics and suggest classroom procedures which will tend to help the teacher achieve the objectives as they are listed.

The Department of Education recognizes the co-operation of inspectors of schools, principals and teachers, and wishes to express its gratitude for their help in making it possible to test the art bulletins. Furthermore, the Department wishes to include in its expression of gratitude those art supervisors and teachers who submitted the children's work for reproduction in this volume.



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## CHAPTER I

# SOME TRENDS IN ART EDUCATION

### 1. HISTORICAL DEVELOPMENT OF ART EDUCATION

IN THE PAST FIFTY YEARS GREAT CHANGES HAVE BEEN MADE IN THE school art programme. School art in the distant past consisted of exercises designed "to train the hand and eye." Children were made to draw objects such as hats, vases of flowers, carrots and apples. The drawings produced were supposed to be photographic copies of the objects seen. Photographic drawing, skill, and technique were the values considered most important in child art. Children were given formulae for colour and spent considerable time studying colour charts from which they were taught to select a number of standard colour arrangements. They also drew chalk boxes and railroad tracks to learn perspective. Copies were made of the drawings and paintings of professional artists. Art teachers were usually specialists, trained chiefly in the techniques of the artist (7, 23).\*

It must be said that this former art programme catered little to the child's needs and that it did not make much provision for independent thinking or feeling. As might be expected, many educationists revolted against such a programme. Basing their beliefs upon the idea that children, under certain conditions, are capable of expressing themselves in a personal, creative and acceptable manner, they planned and experimented with new methods of classroom instruction in art. Children were encouraged to present in visual form their reactions to happenings in their lives. New kinds of paint and brushes appeared in the classrooms, and handicraft became part of the work being done.

\*These reference numbers, printed in bold face type, refer to books which are listed on page 60. The books suggested by the numbers enlarge upon the topics immediately preceding the reference. Letter references (A) refer to recommended films listed on page 62.

With the swing from a dictated, formal art programme to one which allowed the child great personal freedom, some teachers went too far. The new freedom was abused. It was not entirely uncommon to find classrooms in which teachers were doing little more than distributing supplies, were giving little or no stimulus and practically no guidance. These teachers seemed to have the idea that any teaching by an adult would interfere with a child's expression. The educational results of this attitude were often to be as little commended as those of the previous teacher-dominated programme.

As time goes on, extreme differences of opinion tend, through compromise, to become reconciled. Today one finds that many objectionable features of both "formal" and "freedom" programmes in art have been sifted out, while those features which seem to contribute to efficiency in art teaching have been retained.

## 2. SOME CHARACTERISTICS OF CONTEMPORARY ART EDUCATION

The school art programme of today, in both elementary and secondary schools, has a number of clearly defined characteristics (5, 7, 19, 23, 24, 27). Most of the characteristics which typify contemporary art education are not peculiar to this branch of education alone. Indeed, they are to be found in many other branches. This is to be expected since many of the advances which have been made in art education are the result of philosophical, psychological, and sociological thinking which has influenced general education. The most outstanding characteristics of the present-day art programme (and probably the programme in other fields as well) seem to be these:

- (i) the provision for creativeness in all activities for all participants;
- (ii) the method of acquiring skills through activities which engage the emotions and intellect of the learner;
- (iii) the provisions made for the learner to enjoy freedom of thought;
- (iv) the manner in which art is fused with experience in the life of the child;

(v) the stress which is placed upon developing the taste of the learner;

(vi) the manner in which art education is used to relate the individual to his social group.

### 3. THE PROVISION FOR CREATIVENESS

One of the most important ideas affecting art education is closely related to the creative ability of children. It is now believed that every child can produce art work which for him is new, superior, or unique when compared with previous performances. Creativeness is, therefore, no longer considered a special ability reserved for a gifted minority.

Teaching techniques in art must allow for this creativeness which is so abundantly evident in children. These techniques must let the pupil be the controlling participant and often the initiator of the activities which engage him.

In the new art programme the classroom procedures which are developing relative to the concept of creativeness have a character of their own. So far, however, they are far from standardized to the extent that type lessons have evolved. Probably the new methodologies will never become as uniform as did their predecessors, but will vary according to the personalities of the teachers and pupils concerned.

Three generalizations can be made concerning the trend of teaching methods in art:

(i) Considerable attention is being given to motivation, since it is believed that no significant expression can be forthcoming unless interest in a topic is aroused. The teacher who says "Do what you like!" without being sure that the children are fired with an idea, is making a mistake. Children cannot create out of a vacuum. They must have something definite and personal to say, and be eager to say it.

(ii) Following motivation, situations are arranged in which pupils are faced with problems which they are expected to solve largely through their own efforts.

(iii) Guidance is offered, but only when the pupil is ready for help and is personally aware that he needs help.

#### 4. THE METHOD OF ACQUIRING SKILLS

Many adults must look back upon the numerous skills they acquired in the former art programme, and wonder what has become of them. Sometimes these skills, involving the use of perspective, shading in pencil and the application of water-colour washes, are half remembered, but if their use is required in daily life, they have to be relearned and changed in order to be of value.

In the contemporary art programme, at least in the elementary schools, we do not lay stress upon figure drawing, flower drawing, perspective, shading, or colour theory, as items of study in themselves. Today the pupil is expected to say something through his art. In his desire to tell about happenings in his life, and by means of solving problems which interest him, he increases his skill in art and crafts. Drills and exercises are therefore almost, if not entirely, eliminated from the art programme. Skill must now grow in relation to the intellect and emotions of the learner. A child cannot develop skill efficiently by painting or making something he does not enjoy.

#### 5. THE PROVISIONS FOR FREEDOM OF THOUGHT

At one time teachers gave children formulae for the production of design. As has been pointed out previously, colour arrangements were taken from charts, balance was to be achieved by thinking of an imaginary teeter-totter, while rules called "principles of design" were memorized. The results of this form of instruction were usually uniform and uninteresting.

Teachers also employed a "step-by-step" form of instruction, particularly in craft work. A pattern was shown the class; a preliminary demonstration was given by the teacher; the work was completed by the children, imitating the demonstration; a new demonstration was given; the new section of the work covered. This went on until the project was finished. All children's work looked more or less the same.

Today, this type of instruction is not recommended. It is believed that art education should be a form of thinking; and that an overemphasis of step-by-step teaching interferes greatly with the pupils' thinking. When a pupil wishes to

make something or say something, although he may require certain information in advance regarding the mechanical use of tools or materials, whenever possible and practical he must face the problem of how to go about his own work. The design produced is affected by the problem, and must not be governed by a teacher's preconceived formula. Vigorous thinking and vigorous design are the usual result when a pupil is allowed to use his own initiative.

## 6. THE FUSION OF ART WITH EXPERIENCE IN LIFE

In art education, it is becoming increasingly apparent that the former discrete subject of art should be fused with the life experiences of the child. These experiences he finds at home, at play and at school.

All art activities are based upon experience (**B, C, D**). That is to say that both the results of expression in art, as well as our insights regarding appreciation are governed by happenings in our lives. All experience must be vitally integrated with art education if vigorous and personal appreciation and production of art are to be forthcoming.

Experience usually comes to a child in a disorganized welter of impressions. The classroom is a place where we attempt to simplify experience for the child. By means of written composition, art, and other activities, the child sorts out his varied thoughts and feelings about his experiences and attempts to give them coherent form. This ordering and defining process is highly educative. Indeed experience has been of little or no value to a child until he has so ordered and defined it.

Should the teacher short-cut the effort which a child must put forth in defining his thoughts through art activities, she would do him a great disservice. After a child goes somewhere, or does something, he must then make his own summary in his own way. He must not be given patterns to follow. Patterns, such as stick men, or a series of circles, squares, ovals, triangles to form chickens and rabbits, or hectographed outlines to colour, or pictures to copy, only confuse him and prevent him from developing his own ideas and hence profiting from personal experience.

A large part of a child's life revolves about his studies in school. Good lessons in music, poetry, prose, social studies, are thrilling experiences. Since art is a process of giving personal statement to experience, it is necessary to fuse this branch of studies with other subjects on the curriculum.

The fusion of art with other subjects, particularly those which deal with the story of human progress, is said to bring about greater understanding not only of art but also of the other subjects. The contemporary condition of human existence is not the result of a series of isolated accidents. Nor is development in art the result of thinking or feeling apart from the framework of human existence at any one period of history. Art has always been closely associated with the intellectual and emotional life of its time. This visual record, therefore, cannot be ignored if children are to enjoy adequate insight into the progress of mankind.

When school art was a training for a would-be artist, it developed a pattern of its own, not unlike lessons in Euclidean geometry. Today, through such devices as project or enterprise, there is a strong tendency for art to flow from subject to subject until its identity as a separate subject field is often lost in the interest of the learning process.

In the modern school, therefore, in order to enable the learner to profit more effectively from what is considered a more adequate learning situation, to allow him to express himself more significantly and to appreciate his surroundings more fully, and also to enable him to realize that cross-relations exist among all important human activities, the child is encouraged to select, as a basis of expression in art, his own experiences. Through art, the child of today gives form to the significant events in his life.

## 7. DEVELOPING THE TASTE OF THE LEARNER

The development of taste is said to come about largely through creative work. The weight of opinion would seem to indicate that a person can improve his taste regarding pictures by making some pictures. Taste is also developed by studying good examples of work by others.



*Plate courtesy, Rous & Mann Press, Ltd., Toronto.*

**1** In producing "The West Wind," Tom Thomson, a professional, adult painter of considerable renown, was engaged in an intellectual and emotional experience similar to that which a child enjoys in painting a picture. Of course, the adult painter had developed great skill during the years of his life. He was naturally a sensitive and observant man and his vision was penetrating. But like any child in school today, he painted the things he knew and loved; and he painted them in his own particular way. He did not attempt to depict the objects in his environment in a photographic manner. Rather, Thomson felt free to depart from nature. This he did in order to clarify his pictorial intention. In "The West Wind," therefore, we have more than a picture of nature; we find, instead, the reaction of a man to his environment.

The painting is sincere and convincing because Thomson painted what he knew from first-hand experience. Children also paint in an honest and sincere fashion provided that they are allowed to use their own personal experiences as pictorial subjects.

"The West Wind" may be seen at the Toronto Art Gallery.



2 A painting in tempera by a six-year-old child, "Me in the Garden." Note the strong rhythmic pattern and the feeling for balance, together with the "symbolic" treatment of the subject matter.



3 A drawing in chalk by a ten-year-old child, "A Friendly Visit." Note the poetic treatment of the subject selected by this child who attends a rural school.

Good taste is important since it adds to the enjoyment of life. Moreover, apparently it is something learned, not inherited, and environment has great effect upon its development.

In order to help children develop their taste, teachers must be extremely careful about the appearance of the school rooms and halls. The pictures placed in a school affect children. Displays should be selected from good art, both children's and professionals' work. The paintings should have good qualities of design, and should not be sentimental.

Decorating a school may be overdone. For example, some classrooms may be seen in which decorations have been painted on the windows. More often than not these decorations tend to block necessary light, while at the same time they fail to relate themselves to the exterior architecture of the building, thus giving an impression to the public of muddle in the school. For these reasons, the decorating of windows is not to be recommended. All display techniques should be governed by the dictates of good taste.

Children should have many examples of art on file to which they can refer. All examples should be carefully selected for their excellent design.

All work in craft should tend to develop good taste. If children are given an opportunity to use their own initiative in this work, they will usually solve their problems in a direct and honest fashion. (See Plates 13, and 14.) The result of correct thinking is often good design. If on the other hand, a teacher imposes patterns on children, such as a table lamp to look like a pump, or a pot holder to look like Aunt Jemima, the results are always in bad taste.

## 8. RELATING THE INDIVIDUAL TO HIS SOCIAL GROUP

If art education is to be efficient, it must assist in the effective personal development of the individual, and must be related to activities of the social group. When the work produced is accepted as the end product of the art programme, almost any form of individual behaviour may, at least in theory,

be condoned or ignored. When the emphasis, on the other hand, is placed upon the development of the individual as a person, not solely as a producer of art, the concept of the individual's personal behaviour in relation to his associates takes on great significance.

Contemporary art education has been affected by the idea that school must be a place where pupils go not only to learn, but also to carry on a way of life. The art programme of today is not considered adequate unless it tends to bring about growth in the child's understanding of life in relation to his social group. Hence, one may find in the art class groups of children working upon common problems. By means of group activities, children are expected to realize not only that their actions affect the lives of their associates, but also that the highest satisfaction they can obtain is derived from serving their fellows. The subject matter of the problems being considered is often related to the social order not only inside the school, but also outside the school. Picture-making related to community activities, the constructing of three-dimensional displays based upon the occupations of those living in the local environment, the planning and making of model houses, and later model communities, are among those activities which tend to relate the child to his social environment outside the school.

Thus the form and order inherent in art are utilized in the contemporary art programme to bring about an equal form and order in the lives of individuals. Art is also taught so that it will bring about a more harmonious pattern in group life. Finally, studies are so directed that they will have bearing upon design in the environment of human beings.

## 9. THE PURPOSES OF ART EDUCATION IN CONTEMPORARY SCHOOLS

Some of the newer trends in art education call for a redefinition of the purposes of teaching this subject. In recent years developments in art education at the elementary school level have tended to stress the intellectual and emotional

growth of the individual more than the acquisition of such skills as the professional might require to produce art forms. Stress is laid upon the concept that the individual must develop in relation to his social group and must contribute to the group life about him. These ideas are, of course, but an extension of the concept of the democratic ideal translated into terms of art education. Indeed, it is apparent that life as it is, or as it should be in the democracies, has governed much of the recent thinking related to art education.

The two main purposes of teaching art in the state-supported schools of today might be stated.

1. *Art is included in the school programme to assist the individual to develop to the full extent of his needs and capacities.*
2. *Art is offered to assist the individual to become a useful, valued, and co-operative member of his social group.*

The two chief aims of art education as stated above may be defined more specifically as follows:

- (i) to provide an opportunity for children to develop a feeling of responsibility toward the community;
- (ii) to develop individual and group co-operation in securing and maintaining an ideal environment;
- (iii) to assist in developing emotional stability;
- (iv) to help to bring about efficient methods of thinking and to encourage initiative;
- (v) to develop good taste particularly with regard to objects selected for the immediate environment of the home, and to develop greater discrimination in personal creative output;
- (vi) to develop interest in the arts of leisure-time activities;
- (vii) to develop skills, not in isolation, but in relation to the needs of expression.

It will be seen that these objectives are broad, involving as they do the total personality within its social setting. Such objectives may be contrasted to the former "training of hand

and eye." Important as it may be to have children produce the best art of which they are capable, the art produced is actually a by-product. The most important product of an art programme is a properly educated child, and not a piece of art or craft work.

## CHAPTER II

# THE PICTURE-MAKING PROGRAMME

ONE OF THE MOST IMPORTANT ASPECTS OF THE ART AND CRAFT programme in schools is that of picture-making. This work should begin in the kindergarten and should continue until the pupil leaves school. Picture-making is a most significant type of activity since, if properly guided by the teacher, it will help to fulfil all the aims of the art and craft programme. So valuable is this work that no pupil should fail to receive full opportunity to attempt it, for without this experience no child is properly educated.

### 1. MATERIALS

Classrooms must be supplied with suitable materials for picture-making (5, 8, 10, 27).

Suitable art materials must exhibit several qualities:

- (i) they must be easily handled by the pupils;
- (ii) they must have good “covering power”;
- (iii) they must allow pupils to work quickly and spontaneously;
- (iv) they must not be too expensive;
- (v) they must be well adapted to the pupils’ muscular development.

*Large sheets of paper* must be provided, particularly in the lower grades. The so-called “Drawing Books” are too small and too expensive for practical use. It is suggested that picture-making, at least in the lower grades, be done on nothing less than 18" x 24" surfaces. Remnants of wallpaper or wrapping paper may be obtained for this purpose. Newsprint is inexpensive and practical, but is rather thin and lacks “tooth.” “Bogus paper” and “sugar paper” are recommended and may

be obtained in 18" x 24" sheets or in rolls from school supply houses or from paper firms. The colour is light gray and may be used for both paint and chalk.

White is not the best colour of paper since to attempt to paint on a white surface is rather like trying to compose music only on the high notes of a piano. A gray or buff paper allows a child to use both light and dark values to good effect.

Teachers of younger children should keep in mind that these pupils have not gained sufficient control of their muscles to work on small surfaces. It is well to remember that the youngest children require the largest surfaces on which to draw or paint.

*Poster (or tempera) paints* which are opaque, should in general replace water-colours, at least in the elementary school. Poster colour may be purchased in liquid or powdered form in 16 oz. containers from any artists' or school supply house. Minimum primary colours recommended are: *red* (vermilion); *yellow* (medium chrome); *blue* (ultramarine); *green* (viridian) —yellow and blue will not usually mix a good green. *Black* and *white* should be ordered in double quantities. Purple, magenta, turquoise, orange, several different greens, yellow ochre, brown, are useful, but not entirely necessary.

*Chalk* should be supplied. Each child should have about twelve colours at his disposal. Various firms make these in convenient assortments. In order to prevent chalk from getting on the fingers of the children, some teachers have the chalk wrapped in paper. *Charcoal* is a useful medium also. To prevent smudging, the finished work done in soft media may be sprayed with a mixture of wood alcohol (four to five parts) and white shellac (one part). Should *wax-crayons* be used, children must be encouraged to use them boldly by laying the colour on thickly. A timid use of this medium in picture-making results in disappointing effects. For small children, wax crayons are fatiguing.

*India ink and lettering nibs* help pupils in the higher grades to make satisfactory drawings.

*Large round or flat brushes* should be used. Suitable brushes come in sizes from 6 to 14 and are made of hog's bristle.

The handles are about 10" long. Sable brushes are softer and more expensive. A few of the latter are useful for older pupils for work in detail. Little children may use brushes as large as one inch broad and should have one brush for each colour.

*Paint tins* should be plentiful. A good type is the muffin tin with six or eight places for paint and water. Ordinary tin cans may be used, however, provided that no ragged edges are left after the tops have been removed.

*Unsuitable materials.* Some materials tend to handicap children in their efforts to produce pictures. Water-colours in small tin boxes containing a few hard squares of colour are not particularly suitable for school art. They are expensive and do not lend themselves readily to the correction of mistakes. They have insufficient covering power in the hands of most children and usually their use militates against spontaneous expression. Small sheets of paper measuring only 9" x 12" or 6" x 9" tend to cramp the work.

Any materials which pupils find difficult should not be used in the classroom. We are not trying to train children to become professional artists. Hence there is no need for them to learn how to handle water-colours and other traditional media as a discipline.

## 2. CLASSROOM ARRANGEMENTS

The condition and arrangement of the classroom must be carefully considered so that the picture-making programme may be successful. A neat, attractive and orderly classroom is a prerequisite for successful teaching in any subject. The "standard classroom" with its small fixed desks is not the most suitable for art work. Such a classroom, however, must not prevent the teacher from offering a programme in art. Existing conditions can usually be improved, and a number of suggestions are offered so that improvement may be effected.

(i) *Working Surfaces.* To find enough flat surfaces on which pupils may work is often a great problem. Drawing boards or boards cut from plywood or building board will help in this regard. The floor may also be used if it has a clean paper covering, or paper may be pinned or gummed to the walls. Building board or three-ply may be buttoned to the wall,

swing tables may be placed under the blackboards, or boards may be placed over the desks. Boards placed over trestles can be put in the basement or in the halls provided that the lighting is adequate and that the fire regulations are observed. Large tables should be placed in each classroom wherever space is available.

It should be noted that, if space is lacking, the whole class need not work at art at the same time.

(ii) *Paint.* Paint should be placed in jars on a separate shelf. The wall and shelf should be protected by a washable material such as oil-cloth or linoleum. Some classrooms provide two shelves, one below the other. The lower shelf, which is wider than the top one, serves as a place for the pupils to put their own tins when they are dipping out their paint. It also serves as a place to catch drops of paint which otherwise might fall to the floor.

Clean wooden paddles should always be supplied for each jar of paint.

(iii) *Paint Tins.* If muffin tins are used, they should be hung in rows on nails or hooks. Only one muffin tin should be placed on a hook. To prevent the muffin tins from rusting, they should be given a coat of white or gray enamel, or of lacquer. Should rust spots appear they should be removed with steel wool, and the tin recovered with a protective coat. Any other tins should be placed in rows on a shelf.

Paint cloths should be hanging in convenient places so that children may wipe the tins dry after washing them. Some teachers use a clothes peg with a nail through it for hanging up cloths.

(iv) *Drying Shelves.* Some arrangements should be made for the children's work to be flat until it is dry. This precaution avoids a number of disasters which occur if no such arrangements are provided. If the classroom has radiators, shelves can be placed over them.

(v) *Storage Space for Art Work.* It is recommended that the teacher construct large folders from cardboard, stiff paper or newspapers. In these folders all the art work which is currently employing the class could be stored. Other work, which is not used in wall displays, could be returned to the pupils to take home. The "art portfolios" which children used to buy are not serviceable because they are too small to hold most of the work produced today.

(vi) *Storage of Supplies.* Small items such as scissors, 4B pencils, paint brushes, must be inspected and kept in good



4 "Sunnyside," a painting in tempera by a fourteen-year-old boy. After seven years of a creative programme this pupil shows a bold but sympathetic treatment of an important experience in his life.



5 These textile patterns were created by pupils in Grade IX of an academic secondary school. The techniques employed include stencilling and free brush work. Subjects are either non-objective or based upon local flora, but stylized to suit the techniques and media employed.

condition. A good container for small items is a block of wood with holes bored for each piece of equipment. This device takes up very little room, while unreturned articles may be quickly checked.

All paint brushes should be cleaned after using and should be stored as just described or in glass jars.

For storing this equipment it is well to have a cupboard built with low shelves so that the children may reach the supplies conveniently.

(vii) *Water.* Every classroom needs a sink, but few classrooms have one. If there is no sink, water can be kept in pails. For clean water there should be one pail with a dipper; a second pail should be used for holding dirty water. Placing the pails on a low shelf will prevent accidents.

(viii) *General Organization.* If the school were to supply nearly all the art materials and equipment instead of having pupils purchase them individually, the supplies could be bought more cheaply, and a higher standard and greater uniformity of material could be maintained. When the supplies are owned by the school, they may be kept in better condition than otherwise and may be distributed more easily.

It is recommended that a cafeteria system be used in the distribution of supplies. The teacher, in consultation with the children, should have supplies placed in such a way that the class may file past, selecting the equipment needed for the day. By studying a cafeteria in action, one may obtain many useful hints.

### 3. HOW CHILDREN MAKE PICTURES

It is of fundamental importance for a teacher to know something about the normal modes of expression in children's art. Such knowledge will aid the teacher in deciding when to teach, as well as what to teach. Understanding the art of children will tend to prevent a teacher from considering topics with children before they are ready for instruction related to these topics.

Although great differences, depending upon variants such as intelligence, physical make-up and temperament, occur in the development of children, a number of generalizations may be made concerning the way they produce pictures (8, 16, 19).

(a) When the very young child—that is of two, three and sometimes four years, attempts to paint, he simply smears paint

over paper. He is using paint as a toy to be played with as such. He scribbles in crayon, and his scribbles have no meaning. This has been called the "manipulative" stage. (See Plate 6.) Later he names parts of his scribbles, and begins to use different colours on the same sheet. Children at this level will not make pictures which depict recognizable objects, but the play with materials is highly educative. Largely by experimenting with material a child discovers its properties in regard to picture-making.

(b) There is a wide variation in the work and the ability of children but, generally speaking, between the ages of four and nine they pass through a so-called "geometric" stage. (See Plates 2, and 7.) It is during these years that they attempt to place things in their environment. The work is very direct in statement, because children have discovered that a relationship exists between their drawing and painting, and reality. For example a cat might be represented by a series of shapes with whiskers near a box-like house. Father might be symbolized in the same way. Usually the symbols selected by the children to represent objects are changed from day to day. Colour is not used logically at least until the child is about seven but is chosen because of its emotional appeal.

As well as being "geometric" or "symbolic" in treatment, the work at this stage has other well pronounced characteristics which must be recognized and respected. *Children draw and paint what they think, not what they see.* Since the sky is up above the earth and separated from it by intervening space, it will be painted as such and will not be brought to touch the horizon. (See Plate 7.) It is characteristic for children between six and nine years of age to show the inside and outside of a school or house in the same picture. Exaggeration of significant parts of a painting in relation to the message being conveyed is common. If mother is considered more important than the school inspector, she will be drawn much larger than this official. Children of this age frequently show in the same picture, events which take place at different times. For example, a child might depict himself going to school, working in school, and returning home, all in the one composition.

The work often has a strong flat pattern, both rhythmic

and balanced, although little conscious approach to design is apparent. There is no need to teach balance and rhythm at this stage. They are in the work, and often beautifully so.

(c) Between the ages of eight and twelve years some children seem to become more "realistic" or "objective" in their output. (See Plates 3 and 8.) A geometric statement of a house, for example, no longer satisfies them. At this stage in their development they begin to look at the world about them for clues to assist them in their expression. This has been classed as the "realistic" or "objective" stage. Objects are made to overlap one another. Emphasis in the art work is given to the differences between the sexes. Clothes which the depicted characters wear are considered important. A conscious approach to design begins to be manifest. It should be noted also that this is the "gang" age, at which time co-operative effort will be welcomed.

(d) The final stage may be reached around the "teen" age, or probably earlier. (See Plate 4.) Here the pupils seem to be ready to intellectualize a number of concepts related to design. A careful approach on the teacher's part, in assisting them to put into words some of the experiences which they have enjoyed while making pictures, will probably fill a felt need of many pupils at least in the secondary school years. At this level, the pupils are increasingly interested in three-dimensional representation by means of drawing. Even greater realism is sought by many, both in the proportions of related objects, and in the use made of tints and shades of colour. As adolescence approaches, however, different personality traits increasingly influence expression in art. Those having tendencies toward extroversion pay close attention to the appearance of things and to a factual interpretation of events. Those who lean toward introversion tend to give greater emphasis to personal reactions, and are likely to express the emotional qualities in situations. This final stage has been called the level of "realization," for here, if the pupil has been properly taught, he should be in the full stride of expression. He will bring a reasonably mature personality into play and his emotions, as well as his intellect, will govern his creative output.

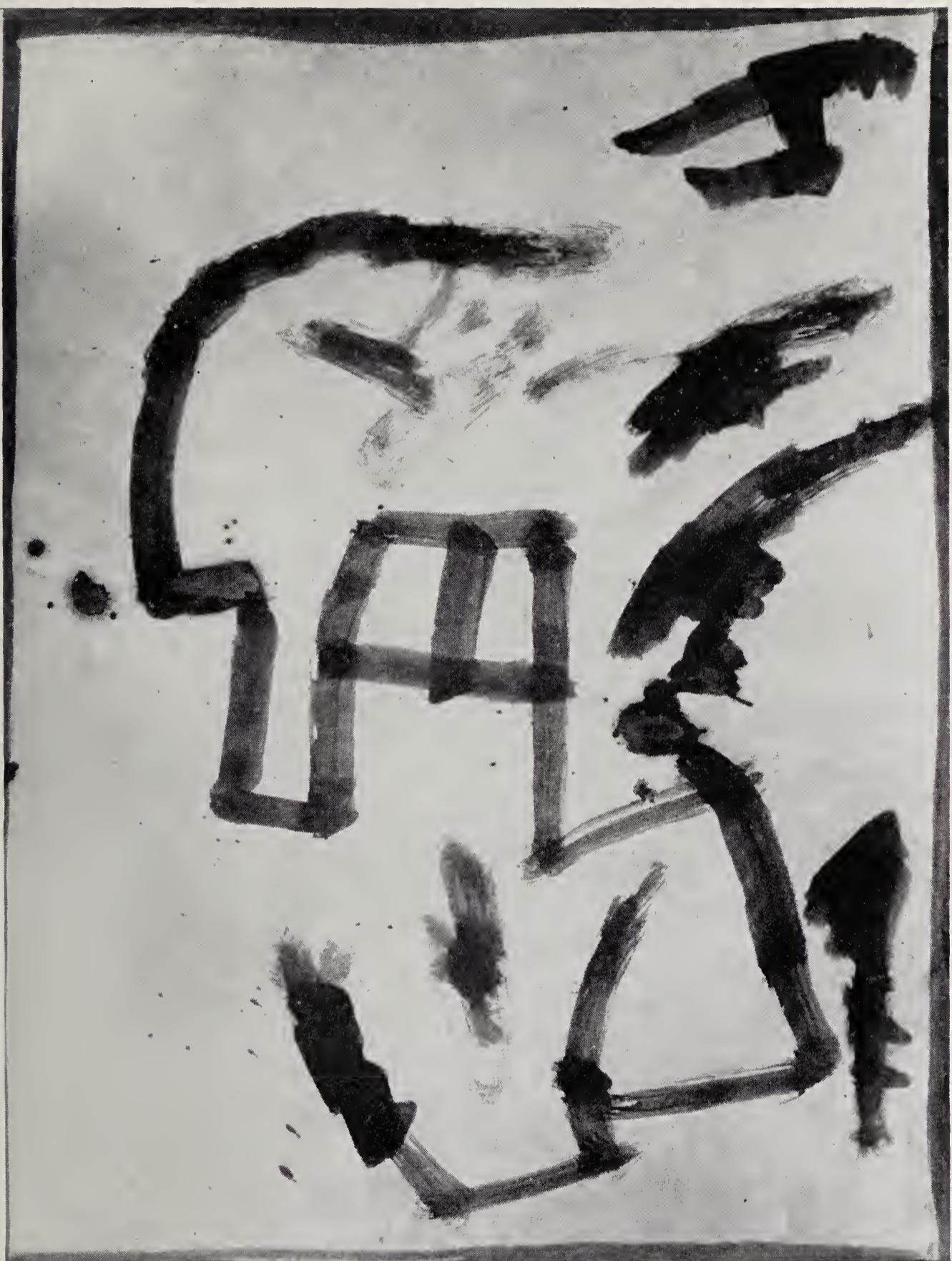
#### 4. WHAT CHILDREN USE AS SUBJECTS

No matter what stage of development children have reached in their art work, they all choose subjects in the same manner, and have greatest success in their execution, according to one principle alone. *Children like to make pictures of experiences in their lives which interest them.* Vital experiences in the child's life are the only source of material for creative expression. What may interest the teacher or other adults, may have no significance whatsoever for children as a basis for expression.

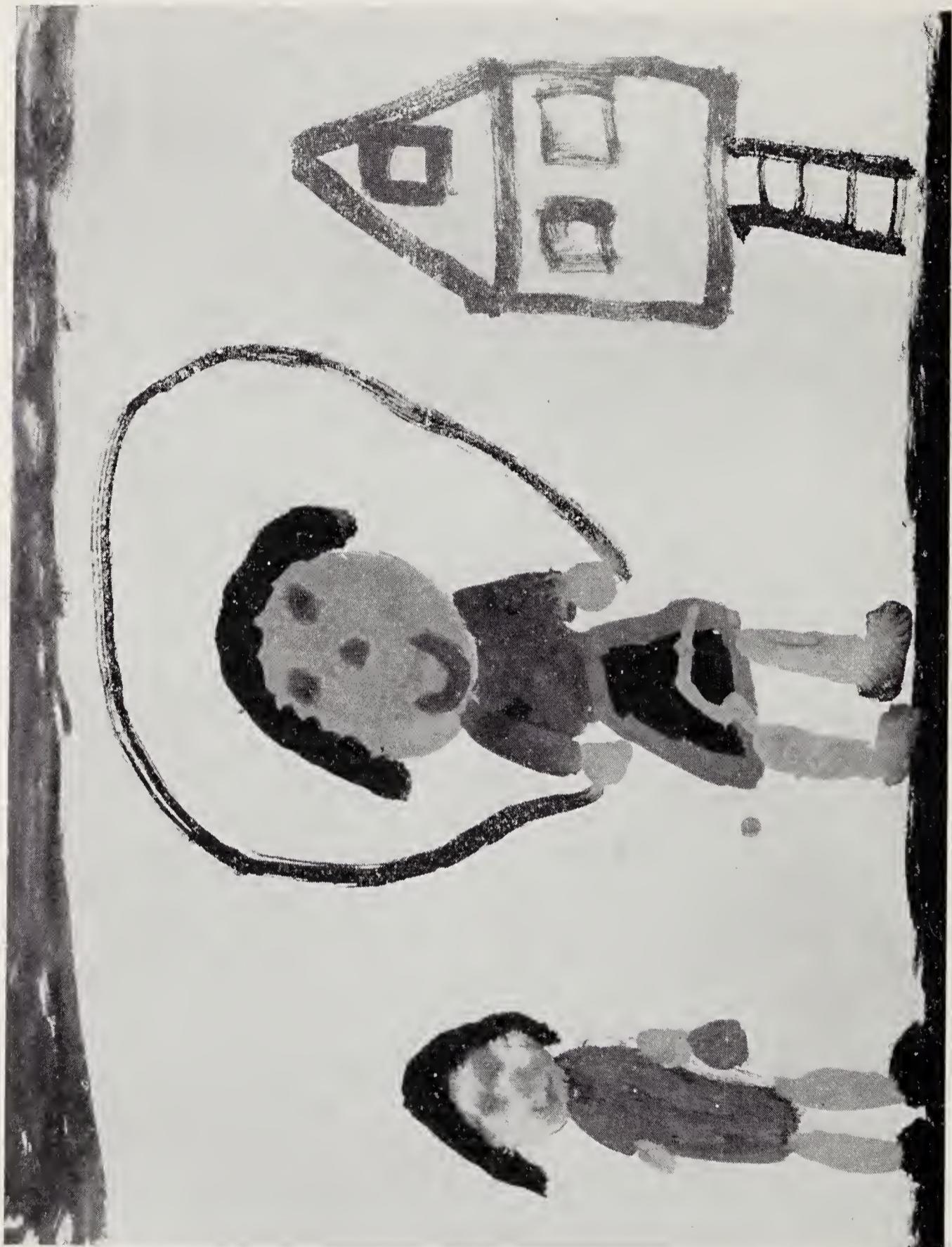
#### 5. TEACHING PICTURE-MAKING

(a) *The "Manipulative" Stage.* By the time most children come to school they have played with a number of media. In the kindergarten-primary level, however, several children may appear who have not experimented with drawing, painting, finger-painting, paper-cutting, and modelling. It would be wise, therefore, to provide a time for free play with each medium before the business of picture-making begins. (See Plate 6.) The same, of course, applies in every stage of development. Whenever a child is confronted with a new medium such as charcoal or tempera paint, he must discover its properties before he can handle it to produce pictures. This necessitates a short experimental play procedure, regardless of the age of the pupils.

(b) *The "Symbolic" or "Geometric" Stage.* The teacher must accept the "symbolism" in the work, as well as the other characteristics previously mentioned, as normal. Most of the work will be very charming in this period. It would be extremely disconcerting for the children if the teacher attempted to replace this natural way of drawing with devices of her own. In the past, some teachers have felt that the "symbolism" used was infantile and somehow wrong. They have provided patterns for children to draw, or mimeographed outlines for them to colour. This has resulted in spoiling the charm and creativeness of the children's work, and has often taken away the initiative which the children could have employed, and would have retained, had greater freedom been allowed.



**6** This illustration shows the brush lines made by a four-year-old child. These are random marks which trace his play with colour. Later he will give meaning to the marks he makes. Note the rhythmic quality of the work.



7 A six-year-old has progressed beyond the "manipulative" stage and has now reached the "symbolic" stage. She has learned that a relationship exists between painting and reality.

Little children should be taught as soon as possible the mechanical routines of picture-making. They should learn how to secure suitable paint and paper, where to obtain water and how to select brushes. Neatness and orderliness of working habits must be learned also. They must develop the habit of wiping up drops of paint which have been spilled, of putting their work carefully to one side after it has been finished, of hanging up their aprons, and of washing their brushes and paint tins.

The teacher of children at this level of development, after seeing that suitable materials are being used properly, will have to discover and make use of the children's interests. She can stimulate interests, of course. Great use can be made of stories from reading, for example, while events connected with play out-of-doors make suitable subjects for expression. Special events such as Christmas concerts and parades are stimulating. Topics selected by children as this stage usually start with the word "I" or "me." Later, others are included such as "Mother, Jane and I go shopping."

Motivation and preliminary discussion of topics to be considered by children are necessary. Every child must know what he wishes to do and usually he cannot be left to select topics without some motivation. Following their selection of a topic, little children may be encouraged to think about their picture before they begin to paint. Suitable questioning will also help them to complete their work satisfactorily after they have begun to paint. Such questions as the following often help the children to clarify their ideas: "Who will be most important in your picture?" "What is she doing?" "Where is she going?" "What else can you tell about her?" Children need not give oral answers to such questions. Their replies may be in picture form.

Once the children have completed their work it should receive the praise it merits. By praising before the whole class the good points of the various expressions, most teachers seem to secure better results than by laying stress upon defects in the work. Every child should receive praise if he has done his best.

A kind of picture appreciation may be used at this and at

other levels. The work of children may be brought from another room, probably one or two grades higher than that which the teacher is instructing, and may periodically be put on display for the younger children to see. The merits of this work may receive comment, although, of course, the work in the teacher's own class will not be subjected to unflattering comparisons. The "visiting" work is used simply as something worth seeing.

(c) *Beginnings of Objective Art Output.* As has been noted previously, a few children do not become "objective" in their art work. (See Plate 9.) Rather they tend, as time goes on, to become more "non-objective," relying upon non-representational pattern devoid of perspective and recognizable forms. Should these children produce such work sincerely, and to their own satisfaction, they should be allowed to do so. They will require considerable guidance in regard to design, together with freedom and encouragement to do experimental work. Charming and significant design may be produced without recourse to perspective and objective drawing. Indeed, a non-objective quality is usually necessary in many branches of art such as textile, wallpaper and pottery design, while most, if not all, good paintings exist to a great extent by virtue of the non-objective relationships of the elements of their design. (See Plate 1.)

Some people are realists, some non-realists. Teachers must recognize this state of affairs.

When some children tend to become more "realistic" or "objective" in their art output, they have reached a stage at which they require considerable guidance in the techniques of draftsmanship. During the art sessions, short lessons in technique or in the use of tools are frequently necessary at this stage. Whatever lessons are given and whatever topics are dealt with will depend upon the needs of the class. The topics requiring short discussion will no doubt include: landscape; still-life; life; picture composition; lettering; perspective; the manipulation of tools; and the various techniques which may be used with different media (5, 8, 12, 20, 21, 22). Lessons dealing with particular art subjects are not presented, however, until the children realize that they require the instruction which

the teacher has to offer. The learnings gained will then be meaningful. The children will see that the instruction is practical, and they will put it to use immediately. There is, therefore, no particular grade in which we should teach certain items of art education. The time and place for formal instruction will vary with the needs and capabilities of different groups of children, as well as of the individuals within these groups. Before a teacher gives a formal lesson on any phase of the art programme, she asks herself:

- (i) *Are the children ready for this instruction?*
- (ii) *Do they really feel a need for the instruction?*

(d) *The Use of the Intellect.* Children will use their intellect from the earliest years if art activities present real problems for them. It has been stated that step-by-step methods or patterns used by a teacher tend to discourage independent thinking by the children.

In the higher grades, probably in Grade VIII or Grade IX, children seem often to be ready to generalize many of their ideas about the composition of pictures. It would be a mistake for the teacher to give quantities of ready-made rules and formulae for composition. However, the teacher should assist these children to put into their own words a number of ideas related to variety and unity. In the grades above IX, the work may begin in some respects to approximate that of a professional artist-in-training (13, 17, 18, 20). Life, still-life, genre painting, commercial techniques, landscape, anatomy, design in two and three dimensions and the history of art (1, 2, 3, 9, 15), will receive considerable attention. The creative nature of art activity, however, together with its emotional content, must never be forgotten by the teacher. She must also remember that even in the higher grades of the secondary school, the cultural value of these studies and their effects upon personality are more important than professional production. The objectives of the art programme as listed in Chapter I apply at every school level.

## 6. SUGGESTED ACTIVITIES

Suggestions for picture-making have already been offered. Definite topics, of course, cannot be suggested. Any topics

which children select will be the results of their experience. These experiences will vary from one locality to another. The following are samples of subjects which children have used successfully:

- (i) illustrations of happenings in the street, on the way to school, shopping with mother, going to the theatre, helping father;
- (ii) illustrations of events in stories;
- (iii) illustrations inspired by poems;
- (iv) illustrations inspired by descriptive music;
- (v) illustrations based on a birthday party and other gatherings of children;
- (vi) illustrations of seasonable sports and pastimes;
- (vii) illustrations of events in local history;
- (viii) illustrations of happenings to pets at home.

#### 7. PICTURES FOR SPECIAL DAYS IN THE YEAR

In the past, it was the practice of some teachers to provide children with a number of standard patterns depicting stereotyped and adult symbols to represent special days in the year. Children were asked to draw a turkey or "Horn of Plenty" for Thanksgiving, a black cat, pumpkin, or witch for Hallowe'en, a shamrock for St. Patrick's Day, a bell for Christmas, a lily and a cross for Easter, a poppy and a cross for Remembrance Day.

Let us consider the effect upon the child of the use of these symbols, by referring to only one of our feast days, Thanksgiving. Thanksgiving and all it means cannot be adequately represented by a "Horn of Plenty." Such a special day is filled with exciting personal experiences for the young. The air is laden with the scents of autumn, Father gathers in the crop from the fields, Mother does special baking, praise is given to God for His blessings to mankind. These are the important experiences which must be clarified in the child's mind.

When a child is asked to draw a crude symbol, his attention is diverted from the real and important happenings in his life. He is, therefore, actively prevented from thinking and from expressing his emotions and ideas about some major milestones in his career. Thus is he led away from their civilizing influences.

Teachers will, therefore, make every effort to prevent the use of well-worn adult symbols in the classroom. Instead, they will assist children to clarify and to give expression to their own reactions related to these special days. Every normal child is full of ideas and feelings connected with our feast days and holidays. Such days contain infinite possibilities for picture-making.

## 8. CORRELATIONS WITH OTHER SUBJECTS

The values to be derived from correlating art with other subjects were discussed in the opening chapter of this book. At some time or another, the occasion will arise in the classroom when any subject may be used as the basis for expression in art or craft. It must be clearly kept in mind that copying or tracing is not art. Were a child asked to copy a picture from a history book into his social studies note-book, the child's time would largely be wasted, and his art education momentarily halted. The same argument presented in the preceding paragraphs dealing with special days applies here. Correlation is a device to allow children to summarize their experiences related to other subjects. If a child cannot make his own personal statement about facts gained in other subjects, apparently he has not learned any facts which he considers worth remembering. Copying only allows him to remain ignorant of them.

Before making a picture based upon another civilization, children must be given many experiences concerning the civilization in question. They will probably have considered by means of pictures, photographs, films, stories, songs, and other visual and auditory aids such aspects of the civilization as costume, architecture, implements and activities. Following this study, they will then be ready to organize their impressions with the visual aids put aside. Occasionally they may wish to refer once more to the visual aids in order to clarify their ideas concerning some details they had forgotten or had not noticed, after which the aids will again be laid aside. In this way the children will strive to think, while the arrangement of the work itself will be their own.

Too much stress should not be placed upon correlation with

the scientific or historic subjects, however, for fear that the subjects having more emotional content will be neglected. Music, poetry and prose usually allow greater freedom for personal expression in art than do many other fields of study.

The drawing of nature specimens as such allows little or no scope for personal expression and hence cannot be considered an art activity. Rather, this is strictly a scientific activity and is too difficult for most pupils until they have reached adolescence. It should be especially noted that scientific statement in picture form is quite beyond the ability of children until they have reached the "objective" or "realistic" stage in picture-making.

In connection with the study of nature, great care should be taken by the teacher not to substitute a preconceived adult pattern for the natural object. The snowflake, for example, is a lovely object which may be seen through a magnifying glass by the Canadian child. To have a class fold paper and cut a six-pointed symbol of the snowflake would result in taking attention away from the real thing. The paper cutout would doubtless be substituted for the snowflake and might bring to a halt the close inquiry of the natural form expected of the child. Delightful patterns may be based upon the experience of looking at a snowflake, but these patterns must result from personal experience and research by the pupils themselves.

One of the best techniques for correlation of all subjects is puppetry or marionette work. Here, spoken and written English, craft, art, mathematics, social studies, music, and other subject fields may be fused naturally to great advantage, and at a high degree of creativeness.

## 9. PICTURE-STUDY

Picture-study—the study by children of the work of professional painters, is a subject closely related to picture-making. Since the art produced by professionals is part of our culture, it seems necessary for the young to be brought in contact with this work.

To teach children to enjoy pictures, however, demands the greatest delicacy in teaching technique. The paintings selected

for study should be chosen with the interests and experiences of the children in mind. This means that a greater proportion of the chosen work will probably be that produced by contemporary painters. The contemporary painter is concerned with the world of today—the same world in which children live. The message conveyed by some painters, as in the case of some writers and musicians, is too profound for children to understand; but there are other painters, whose work, being aesthetically no less acceptable, can be appreciated by children. Because a painting is considered by adults to be "famous," is no proof that it may be suitable for picture-study in the classroom.

Generally speaking there are two aspects of picture-study. The first includes the message conveyed by the painter; his emotional and intellectual reactions to his environment. The second includes the manner in which he has stated his reactions; the design and technique employed. To the adult these two aspects are, of course, inseparable.

The interests which children show in picture-making will help the teacher to deal with picture-study. It was stated previously that little children have not developed an interest in design and technique. They will have had a number of experiences, however, which will allow the teacher to select paintings for consideration because of their subject content. Often the teacher will need to say very little about the work on view. If a painting is properly selected and presented at the right moment, it will speak for itself, and will thus prompt discussion by the children. The teacher should then base her lesson upon the children's questions and observations. As children gain experience in picture-making, they begin to show interest in design and in techniques. This aspect of painting can then be studied in connection with the children's own technical problems. The painter's reactions to life about him should, of course, continue to be considered.

Paintings are useful, particularly for older pupils, in connection with their study of history. As well as depicting a number of facts about the past, a good painter usually gives a record of the emotional tenor of the times in which he lived, equal to that expressed by his fellow musicians and poets. How better can one gain insight into the social attitudes in France

during the 18th century, for example, than by referring to the work of Watteau, Boucher and Fragonard?

Since the pictures selected for study will vary according to the interests, experiences, and personal development of children, a list of suitable pictures cannot be offered here. Sources of available prints are listed on page 62.

#### 10. VARIETY OF TECHNIQUES AND MEDIA

Although certain standard media have been recommended for picture-making, the teacher should, from time to time, encourage children to explore the possibilities of new media or of a mixture of the media already used (21). Following are a number of examples:

- (i) Wax crayon may be used with water-colour (or thin tempera). Outlines and high-lights may be placed on a sheet with wax crayons. Where the wax crayon has been used, the water-colour will not take effect so that an interesting pattern will result. Melted wax crayons also provide a stimulating design when used under water-colour.
- (ii) India ink may be painted over a waxed and powdered surface. When dry, the black surface may be scratched disclosing the white under-surface. India ink may also be used over tempera paint or water-colour.
- (iii) A mixture of montage (a design technique in which coloured and textured materials are fixed to a suitable background), and drawing and painting in various media will often result in exciting effects.

#### 11. PICTURE-MAKING BY EXCEPTIONAL CHILDREN

There is no reason to believe that children of low intelligence or those suffering from other personality deviations cannot participate in a programme of creative picture-making and pattern-making (16, 26). Indeed Schaefer-Zimmern concludes that mere mechanical manipulation of tools and materials attained by following patterns may tend to aggravate the condition of persons suffering from disorders of the personality, whereas the use of simple creative procedures tends to alleviate these disorders.



8 This illustrates the beginnings of "objective" art output. An eight-year-old child struggles to make objects which he saw at "The Circus" more "realistic." Soon he will require short lessons in the drawing of objects, in order to satisfy his growing critical powers.



9 This work was produced by a ten-year-old boy who takes delight in making non-objective patterns. His sincere efforts to create them will require careful guidance. The boy will need help in design and further encouragement to explore the possibilities of many new media. Music was used as a stimulus for this work.

The child with a low intelligence is usually unable to concentrate upon an activity for a normal length of time, and his thoughts tend to wander. Realizing this, a teacher will keep the activity periods relatively short for these people. Nevertheless, the work, as for normal children, should be of a creative nature, so that the total personality of the affected person may respond properly to the art programme.

Less able children usually feel insecure. Therefore, they will tend to repeat, to a greater extent than do normal pupils, activities in which they have achieved success. Such repetition should not necessarily be frowned upon by the teacher. It has been found that apparent repetitions are never exact duplicates of previous work. With almost every repetition, the person responsible for it will be found to have gained a further understanding of his environment, and a greater facility in dealing with the problems resulting from his contact with it (26).

Children showing a superior degree of skill and intelligence must be challenged by many diverse topics and techniques (5, 16).

## CHAPTER III

# DESIGN IN PICTURE-MAKING

ONE OF THE IMPORTANT PURPOSES OF ART EDUCATION IS TO MAKE pupils more conscious of design. The teaching of design presents many problems which must be given careful consideration (5, 6, 8, 12, 13, 17, 18, 19, 22, 28).

It must be understood that design is not a separate division of art education. Whenever a child attempts to make a picture, to model in clay, or to make a booklet, he is dealing with design. His understanding of and feeling for design in general will tend to influence his success in attempting to state his ideas and feelings in picture form.

### 1. TEACHING METHODS

Because the painter or designer between the ages of five and nine years usually has no conscious problems about design, he has no need of formal instruction.

As the child grows in mastery of his media, through practice and by means of trial and error, the teacher may begin to guide him in his use of design. No formal lessons or exercises are presented by the teacher. Teaching is done in relation to the problem which immediately engages the child. For example, the young painter's work may lack a dominant note, so he may be encouraged to make a central figure larger, or to choose a brighter colour for it. Again, should part of the sheet on which the child is painting not be used, the teacher could draw to the child's attention the fact that the balance of the work could be improved by using the whole painting surface.

This incidental form of teaching design will probably be used until the child has reached adolescence. By that time, since he has had many experiences in art, he should enjoy the ability to express himself with freedom and power. Since the adolescent usually begins to approach design from a rather

more intellectual standpoint, he is often ready to summarize verbally his art experiences of the past. This does not mean that the teacher should produce a number of rules of composition which the adolescent must follow. Any analysis on the pupil's part must be based upon his particular experiences. Moreover, it should be remembered that art output is governed as much by the individual's emotional make-up as by his intellectual equipment. Any intellectual rule offered by the teacher which tends to rob a pupil of his prerogative of using colours or lines of his own liking, or any principle which tends too greatly to standardize the art work of a group is to be condemned. Good art develops from human needs and feelings, and not from preconceived rules.

## 2. THE ELEMENTS OF DESIGN

In order that the teacher may guide children effectively, she must have considerable experience with design. If a teacher attempts to do some creative work of her own, and if she makes some study of works of art considered by critics to be good, her own taste should improve. An intellectual analysis of design will help her, but in the long run she will find that her selection of works which appeal to her defies complete intellectual analysis. No verbal statement can ever give us full insight into the message to be derived from an art form.

The following paragraphs contain an intellectual analysis of design. They are written for the information of teachers so that they may be helped in offering guidance to children as the children require it. As the teacher goes about the classroom, instances will be noted in which some of the young painters would profit from words of advice, and teaching will be done as the need arises in connection with the art activity in progress.

When a child makes a picture he may use a number of elements of design in order to make clear his pictorial intention. He makes a *line*, and the kind of line he makes will be as personal as his handwriting or the way in which he uses his knife and fork. He paints things—houses, trees, people. These are

*masses.* As he places these masses in his picture he sets up *spaces* between them. The *colour* he uses is also an element. He may add black or white to his colour or he may shade with charcoal. He is then dealing with *light* and *shade*. He may use poster colour roughly in some parts of his work and smoothly in others; he may use crossed strokes or dots to give an appearance of roughness, or colour washes to give an effect of smoothness. He is then dealing with *texture* as an element of design. Thus a person making a pattern may use at least six elements: 1. line; 2. mass; 3. space; 4. light and shade; 5. colour; 6. texture.

It will be well for the reader to study some patterns in order to see how designers use these elements. One should realize that the elements of design may be used in a great variety of ways. When used effectively and with imagination they tend to cause us to approve of the art form which we are observing.

Let us consider the elements of a well known design "The West Wind," by Tom Thomson. (See Plate 1.)

1. *Line*—the paths of action in the painting along the tops of the hills, and in the foliage and branches of the tree. Line has been called "the nervous system of a painting."

2. *Mass*—the objects shown—the tree, the hills.

3. *Space*—the distance between objects—say between the tree and the hills. Space is nothing until the eye can detect "landmarks" or points of reference. Then it becomes an environment for the masses.

4. *Light and Shade*—the differences of lightness and darkness in the painting; for example, the darkness of the tree and other objects against the lightness of the sky and water.

5. *Colour*—the many hues which Thomson has used.

6. *Texture*—the roughness and smoothness of the paint which is more apparent on the canvas than in Plate 1. Every surface has a texture. One realizes how important texture is when thinking of clothing. Design often depends upon touch as well as upon sight. Sometimes changes in texture do not depend upon actual roughness or smoothness of the medium used, but rather upon the way in which the designer draws. In a drawing, bark of a tree may look rough, even though the application of paint may be smooth.



*Photograph, courtesy of the "Toronto Daily Star."*

**10** One of the finest co-operative activities in which children may fuse subject matter naturally and creatively is found in the puppet show. Here children participate in a practice for the "big show."



*Photograph, courtesy of Crawley Films, Ottawa.*

- 11** Children tend to become conscious of their own environment by means of this group activity. A model community is being planned and built. It will include streets, houses, shops, playgrounds, schools and churches. Many odds and ends of materials are used in this work.



*Photograph, courtesy of Crawley Films, Ottawa.*

- 12** Paper sculpture challenges the ingenuity of children. From a collection of all types of paper, including old newspapers, together with glue and poster paint, delightful objects are being created.

There may be elements other than those listed here.

In breaking a painting into elements like this we lose something from the total arrangement. An arrangement is always more than a sum of its parts. For example, a home may consist of walls, furniture, a mother and a pet, but the total idea "home" is far more than these items considered separately. However, at the risk of losing a greater message which results from the fusion of the elements, it seems necessary to isolate for a moment these parts of a design in order to achieve a clearer understanding of the total form used.

### 3. USING THE ELEMENTS TO ACHIEVE UNITY AND VARIETY

In making patterns, designers use these elements to achieve two seemingly diverse effects:

(a) *Designers attempt to achieve visual unity.* They use all the elements in such a way that they give an impression of "oneness." Each part of a good painting belongs to all the painting.

(b) *Designers attempt to achieve an effect of variety.* A checkerboard enclosed in its frame has a certain amount of unity but it lacks variety. Although each part of an art form must have unity, this unity should not degenerate into complete monotony if it is to hold our interest.

### 4. ACHIEVING UNITY

A designer has a difficult problem in attempting on the one hand to achieve a unity of pattern, and on the other hand, to have sufficient variety. He achieves unity in a number of ways:

(a) *a centre of interest* is often built up to which other parts of the composition are subordinated. There are many methods of building up the centre of interest, such as:

- i. the use of an outstanding shape or size of an object (see the mass of the tree, Plate 1);
- ii. the isolation of a mass (see the space around the tree);
- iii. the use of lines in such a manner as to lead the eye to an object or to enclose the central object (trace the rhythm or movement around the tree);

iv. the use of strong contrast in light and shade, and colour (compare the tree to the sky);

v. the use of contrasting textures such as smooth, or rough application of paint, or the indication of differences by means of drawing.

Secondary centres of interest may occur, in descending order of prominence according to their importance (the hills in the centre background and the rocks in the foreground).

The eye is restless, and some people maintain that instead of having one centre of interest we should set up pathways of interest throughout a composition.

(b) *a related movement (or rhythm)* is often created to lead the eye from one place to another in the composition. Examples of this effect are seen in Thomson's painting:

- i. the flowing line of the branches;
- ii. the orderly arrangement of the masses of foliage, like the beats of a drum;
- iii. the spotting of colour about the canvas;
- iv. the arrangements of light and shade.

It should be noted that a rhythm often flows back into the painting as well as across the surface.

(c) *a balance* is usually set up. Crudely stated, balance is achieved by attracting our attention equally around imaginary central axes. See for example how the dark foliage at the top of the right side of the straight trunk has considerable weight because of its shape, contrast and position, and the manner in which the straight part of the tree pulls against the curved part. Sometimes the balance seems to require support from a base. Note how the mass of land in the foreground supports or balances the mass of the tree.

Once a designer gets away from exact bisymmetrical arrangements, the problem of balance becomes more difficult, but very interesting. A line thrusting here requires a counterthrust there. A heavy isolated shadow, a stark shape, a brilliant colour spot, a rippling line, a rough texture, all set up their own importance in weight and call for ingenuity in adjustments of balance.

### 5. ACHIEVING VARIETY

It has been stated that while a designer seeks a coherent and unified structure in his pattern, he cannot overlook the fact that people become easily bored. Therefore, the problem of achieving variety through the use of contrasts is ever present. For example, the lines which the designer uses while holding the eye within the picture frame might change from a sweeping rush, to a slow ripple. The masses and spaces, although following a somewhat similar geometrical form, could vary in a subtle way, to a sufficient degree to hold our interest. Colour spots, surrounded by neutrals, will flare briefly but sufficiently to hold our attention. Study "The West Wind" for variety in the size and shape of the masses, the size and shape of the spaces, the different curves and movements of the lines, the various textures, the differences in dark and light, and the varying colours. Thus all the elements are considered carefully. Observe any well-conceived pattern and one will easily find evidences of a conscious attempt on the part of a creating person to bring variety to his work (**B, C, D, E, M**).

### 6. PRINCIPLES OF DESIGN

A vast number of principles of design have been developed by writers of text-books. Which of these could we expect to bring to the attention of children during the first nine or ten years of their schooling? The following principles are suggested not as unalterable universal truths, but as a few fundamentals which seem to be applicable at the present time to good picture composition. They are intellectual, not emotional, ideas. They have an important part to play but it should be remembered that in themselves they do not give us a complete appreciation of art.

#### (a) *A pattern (or design) has unity*

(i) Usually it is built around a centre of interest or line of interest, with other parts of the composition subordinated to it.

(ii) It is usually composed in such a way as to have a related movement or rhythm throughout.

(iii) It is usually balanced.

(b) *A pattern (or design) has variety*

In order to avoid monotony a certain amount of variety achieved by means of contrasts is seen in any design. This variety does not break down the unity achieved.

## 7. ACTIVITIES EMPHASIZING THE ELEMENTS OF DESIGN

One of the most necessary tasks confronting a teacher is that of simplifying the environment of children in such a manner as to allow them to learn efficiently. This applies to all education and hence it must apply to art education.

In order to help children to grasp more easily the significance of the elements of design, and of the problems connected with their use, it is possible to introduce many interesting activities. These should focus attention upon specific elements, without isolating them from design as a whole (12, 13, 18, 22). Some of the activities which are described in the remainder of this chapter are not to be thought of as drills. A technique of teaching which demands too much drill robs the art programme of the spontaneity of expression which is so necessary for its successful operation.

**Colour.** Children who begin painting in the lower grades should be given a limited number of colours at first. They might start with black or any one of the deep colours such as red or blue. Later two colours and then three could be used. Tints and shades should at first be mixed in separate jars by the teacher.

Through all the grades, ample opportunity should be provided for the pupils to experiment freely with colour (22). Non-objective (or abstract) designs can be made which may be called "experiments with colour."\* These designs may be made

\*The terms "non-objective" and "abstract" are frequently mentioned in this book. These words have slightly different meanings. "Non-objective" usually refers to design which is produced without reference to objects in the environment. The designer creates a pattern by using lines, shapes and colours which have no reference to houses, trees or flowers. "Abstract" is used in connection with a design which originally is based upon the designer's observations of the world about him. A line of roof-tops, patches of snow, a row of fence posts serve as a basis for a pattern. The abstraction which the designer produces may resemble the objects from which it is derived only by means of a rhythm, or a colour arrangement. A "non-objective" pattern and an "abstract" pattern may often have a similar appearance. The difference between them lies in the source of inspiration from which they were derived.

to music with the hand dancing across the paper (A, I). Coloured chalks, as well as tempera paint are suitable for this work. The designs produced may be used as a basis for stencilled patterns on cloth or paper. (See Plate 9.) Montage techniques with coloured paper may be used. Also pupils may dampen paper and splash colour on the wet surface. Many interesting colour combinations result. Finger-painting, using one or more colours, is valuable practice. Combed patterns may be made by drawing hard points through the finger paint (J).

The teacher may suggest topics in picture-making which throw emphasis on the free use of colour, such as: "I saw a million rainbows," "Explosion in a paint factory," "The colours I saw when I bumped my head" Other compositions in which colour is used to depict moods or emotions (gloom, anger, fear), may be suggested for older children. Suitable music might accompany this latter work.

As stated previously, colour charts, together with such groupings of colour as analogous and complementary harmonies and the like, will not be used. Colour charts give a solution to problems in colour before children know what the problems are and thus deprive pupils of an opportunity to experiment. Moreover, these charts tend to inhibit rather than to improve the use of colour. An understanding of colour and a feeling for it are the result of long and continued practice with this element.

*Line.* Pupils should retain throughout the grades the free bold use of line which may be seen in the work of little children. (See Plate 6.) The "doodle" or controlled scribble, may frequently be used as the basis of a pattern on textile or paper, or it may sometimes be used as the basis of a picture (12). These "doodles" may be made to music (I).

Adolescent children are usually ready to make "line analyses" of paintings. A line analysis is not a copy. The pupil actively uses his intelligence and his feeling for line by selecting the important line rhythms and making a rapid statement of them with a flexible medium such as chalk or charcoal. Main rhythms may receive emphasis by means of shading (i.e. pressing harder with the medium). Parts of these analyses

frequently make excellent patterns for textile or paper. Older children may also make non-objective patterns in line. Themes could be introduced in which the character and meaning of lines are given prominence. The rigidity and austerity of straight lines, the fluid grace of curved lines, the dignity of the vertical or the repose of the horizontal should be considered (5, 12). Upon reaching adolescence, children may be encouraged to develop facility in line drawing by making quick-sketches of objects in their environment, both inside the class-rooms and out-of-doors.

*Mass and Space.* It has been stated previously that in the secondary school years and in the late elementary school years, some attention should occasionally be given to drawing from the object. Still-life arrangements may be considered, together with landscape and life-drawing. *This work must not develop into tiresome drill, however, and the photographic appearance of the objects drawn is not necessarily sought. In drawing these objects, the pupil is making a design and must be allowed freedom to alter the natural appearance of the masses and spaces before him in order to achieve a more significant pattern than that suggested by the natural objects he observes (12, 20, 22).*

Older children profit from making mass and space layouts in the abstract. Pieces of coloured paper or cardboard may be cut into shapes of varying sizes. These are arranged upon another sheet of coloured paper before they are fixed to a supporting surface (8). The patterns may form the basis of a design for posters, textiles or book covers. "Mobile sculpture" (non-objective sculpture which moves), together with non-objective designs in three dimensions, may be used by pupils in secondary schools (8, 13). All manner of materials may be employed in both these types of non-objective work.

*Light and Shade.* Non-objective or "semi-realistic" patterns may be made with charcoal or with black, white and gray poster paint. Music may be used as a stimulus for the patterns (I). Subjects to be rendered in tints and shades or in neutrals, such as "Dawn," "Twilight," "Storm," "A Cave" are suggested. Music such as "The Swan of Tuonela" by Sibelius may be used to set the mood and to provide motivation (A, I).

*Texture.* Materials may be used which emphasize the roughness and smoothness in a composition (18). Young children may make pictures with textured materials such as scraps of cloth, sandpaper, silver paper, absorbent cotton, coloured construction paper. Older pupils may make abstract patterns with the same materials. As the materials are put in place they are fixed to a surface. In senior grades these compositions might be translated into pictures in tempera or oils (8).

Wax crayon drawings on sandpaper will develop differences of texture, depending upon the thickness of the application of the crayon.

Adolescents might make an arrangement of pieces of familiar everyday materials such as cloth, leather, textiles, glass, shiny paper, cork, so that a scale is found from rough to smooth. Abstractions may also be made in which a textured effect is achieved entirely by means of drawing. A study of clothing ensembles and of room interiors might be useful for older children.

## CHAPTER IV

# THE CRAFT PROGRAMME

MUCH OF THE CRAFT WORK IN THE ELEMENTARY SCHOOLS IS PART OF a programme for the general education of children (4, 5, 6, 8, 10, 11, 14, 21, 24, 26). The time provided for this work should not be thought of as an opportunity for children merely to master a number of technical skills.

Art and crafts form one branch of activities in the majority of schools. Art includes craft work from Grade I to XII. In many schools Industrial Arts and Crafts and Home Economics are offered as special work in the general programme of education since it is felt that, upon reaching adolescence, a pupil is frequently ready for a more formal type of work in these branches of learning. Creative craft work continues to be part of the art programme, however, throughout all the grades and may be readily correlated with Industrial Arts and Crafts and Home Economics.

It has been found that to separate art from craft impoverishes both subjects. The drawings and paintings of children who have not done craft work often show a lack of solidity in the forms drawn. Children who do not explore craft activities may fail to see the value of art in the every-day life. They tend to forget that clothes, furniture and houses must be designed, just as a painting must be designed. Finally, when craft is studied as a subject apart from art, the resulting craft work may show a poverty of design, which makes it repellent rather than attractive.

### 1. CRAFT WORK MUST BE CREATIVE

In craft work as well as in art work, there should be provision for creativeness in all activities. Given an interesting and suitable problem, the construction of some object, a normal child will use his initiative and imagination in solving the problem. To ensure the creative character of the programme, the

teacher should have available a supply of various materials such as cardboard, boxes, string, toothpicks, many kinds of paper, and anything else including wood, metal, and fabricated materials which children may use. A variety of tools should also be available. The children should be free to select the material and tools which best suit their purpose. Experimental play-procedure with a new medium is often desirable to enable children to discover the possibilities of unfamiliar material (K).

## 2. CRAFT WORK MUST PROVIDE PROBLEMS

It has been stated previously that step-by-step or pattern teaching makes little provision for the intellectual and emotional development of the child and should no more be used in craft than it is in art. The teacher of crafts is expected to provide opportunity for children to solve problems and the problems must be interesting to the children. Fortunately interest is easily maintained in craft work. Occasionally it may be necessary for the teacher to offer in advance a certain minimum of information regarding the use of tools or the peculiarities of the material to be employed. In some cases this can be done by means of demonstrations. Certain difficulties might not be discovered by the child without undue waste of time and material. The information given must assist rather than interfere with the pupil's intelligent planning of an article to be made. It must in no way lay down a rigid formula which would tend to standardize the design of the object apart from the natural restrictions imposed by the tools or materials themselves.

## 3. CHILDREN REQUIRE GUIDANCE

The teacher is expected to provide guidance. Guidance takes the form of:

- (i) seeing that the problems selected by each child are not beyond his ability to solve;
- (ii) giving help when it is really needed, but not before it is needed;
- (iii) providing no more help than is required, so that the child may develop his own initiative in the completion of the work.

#### 4. CRAFT WORK MUST DEVELOP TASTE

Work in crafts must tend to develop the aesthetic taste of the child. Every activity must be guided by the dictates of good design. In craft as in art, we do not offer rules of design for children to follow. However, by showing well-designed objects or photographs of them we can help the children to avoid some of the pitfalls of bad design.

Good design in craft is most often found when a worker has respect for the limitations of the material with which he works; and secondly, when he keeps clearly in mind the purpose to be served by the object he is producing.

##### (a) *Respect for the Limitations of Material*

Children should come to realize that material must be treated with some respect. If wood is being used in the making of an object, the quality of wood itself should be utilized. (See Plate 13.) For example, it is dishonest to carve a figure in one wood and stain it the colour of another to suggest that the figure has been carved in the second type of wood. It is equally dishonest to use metallic paint to make a wooden object appear to be cast in metal. Wood or any other material has qualities peculiar to itself which will affect the design. Children will usually respect the limitations of the material with which they are working. They may paint wood or any other material for decorative and expressive purposes. They do not on their own initiative paint materials for the purpose of deception.

It is regrettable that much of the bad design which may be seen in some classrooms is the result of improper guidance by the teacher. In one class a boy was observed making an aluminium waste paper basket. Aluminium is in itself a pleasing metal requiring no protective coating. The basket was a fine, honest piece of work. The metal shone, the rivets showed plainly and gave a rhythmic pattern down the sides of the basket. Then the teacher suggested that the object should be painted and the metal was covered so that no one could tell the material from which it was made. On the third day the teacher gave the child four paper roses cut from a seed catalogue to be pasted on the sides of the basket. The result was the ultimate in bad taste. It is true that some materials,

like iron and steel, require protection under certain conditions. The protective coat, however, should not detract from the inherent quality of the underlying material.

Techniques for the making of patterns on material must be selected with discrimination. The silk-screen process is used effectively on textiles because the thick dyes incorporate themselves with the material and become part of it. On wood, the silk-screen process is hideous because the dyes do not associate themselves with the material. In other words, decoration of a medium must bring out the character of that medium.

It may be noted here that the tools used on a medium will often give character to the material. Gouge marks on hand-carved wood may often be left to give variety to the design produced. The smooth and efficient results of a machine technique on metal give a different character from that produced by hand tools. No camouflage should be used to hide the type of tools or technique employed. To do so is to resort to dishonest practice, with the result that vulgarity of design is to be seen.

### (b) *Objects Made Must Suit Their Purpose*

Children will usually do direct thinking in craft work. Confronted with a suitable problem they will usually go to work and produce an object which will solve the problem. (See Plates 5, 10, 11, 12, 13, 14.) In other words they will make a design which fits its purpose. For example, if they wish to create an Indian village as part of a group activity connected with social studies, they will find suitable material and produce an acceptable piece of craft.

The idea of "purpose" is most important in craft work. To what use is the finished object to be put? The use of the object obviously affects the design produced. Many examples of badly designed objects may be seen in the world, because ideas other than purpose have interfered with their planning.

The fronts of some automobiles have been extended far beyond the space needed to house the motor. The important looking front-end, loaded with ornament, is evidently designed to give these cars a look of tremendous strength and power which they do not possess. A collision, which might have been

avoided had not the driver's vision been obscured by the false front, shows the futility of this deception.

Sometimes buildings display the same type of deceptive design. Commercial buildings made to look like Greek temples; houses made to look like old English inns, or Spanish villas; schools resembling Norman castles; these are examples of attempts to make buildings appear to be something which they are not.

In some of our furniture we see evidence of deliberate deception. Machine carving is made to resemble hand carving. Wooden strips are tacked on to upholstered chairs and in course of time the tacked-on carving often falls off. It is doubtful if these practices contribute either to style, comfort or the ultimate good will of the purchaser.

The nation's schools, which should be the first to condemn bad design, have not always been blameless in perpetuating much of this falsity of design which still floods our markets. Fortunately, the designs seen in classrooms are showing steady improvement. Some teachers, however, continue to interfere with the idea of purpose related to design by suggesting that children use the most eccentric patterns. A scissors holder made to resemble a bird, with a hole in its head through which scissors are thrust to form the beak, is odd, eccentric, and vulgar. For the same reason, a table lamp which is a device to hold a light bulb, should not be made to look like a lighthouse, or a pump, any more than an automobile should be made to resemble an igloo. Many of these designs are unpleasant because an adult has attempted to produce a form of pseudo child-art. An adult cannot normally behave like a child, and if he consciously attempts to do so by means of design, he invariably sets up a conflict between childish and grown-up work, and this conflict can only result in having a disastrous effect upon the child's mind and taste.

A child who is encouraged to make such objects tends to lose sight of the fact that the best design is that which most directly fits its function. This, in effect, is the essence of good taste. If a scissors holder must be made, it should be just that, and not a mixture between a toy and a comic strip drawing. As long as teachers give children non-functional designs

to copy, they will not only interfere with the direct and honest thinking of which a child is capable, but they will also tend to lower the taste of the child.

Throughout the years of his schooling a child should come to realize that there is such a thing as honesty in design, and that this honesty results when the nature of the purpose is observed, and the character of the material respected.

## 5. PATTERN-MAKING

(a) *Based Upon Non-Objective Form.* Some of the work in the crafts programme calls for the creation of all-over-design patterns. It will be wise for a teacher often to encourage the use of non-objective forms, curved, wavy or straight lines, and colour masses. This encouragement permits children who are not clever draughtsmen to work without feeling handicapped in comparison with those who are able to draw well. Interesting and vigorous abstract patterns can be used in stencilling, potato-printing, and silk-screen and linoleum printing on textiles. (See Plates 5 and 14.) (8).

(b) *Based Upon Life Experiences.* Often a child will make a successful and original design which is not entirely non-objective, but which is based upon his life experiences. As in art, he will refer to his life at home, at play, or at school. Children playing at seasonable games, playing with pets, going downtown, or working on Saturdays may be chosen as basic themes and used in a repeated motif.

(c) *Based Upon School Subjects.* School subjects may give children an inspiration for pattern work. Ships, people, buildings, costumes and customs of other lands and other days, may provide motifs. These sources must be used with caution, however, because the work produced by the children could become too derivative should improper guidance be given in the classroom. The teacher must take care to see that she does not inflict stereotyped patterns and ideas upon the children. We have seen too much of the "sleeping Mexican" and the glorified Viking Ship, which have been used because some teachers have tended to stress these outworn motifs. Inspiration may readily

be found in the lives and occupations of people living today in Canada. Mining, farming, trapping, construction work, fishing and lumbering could provide thrilling themes. Any motif based upon other studies must be developed by the child after careful and relatively prolonged study.

(d) *Based Upon The Canadian Scene.* Probably the most inspiring source of design motifs may be found in the Canadian scene with its hills, streams, leaves, flowers, and animals. This source of inspiration, although well utilized by our painters, has scarcely been touched by craftsmen. Children will be quick to use the wild flowers and leaves of their locality, or the outline of the hills, as a basis for design, and they should be encouraged to do so. Again, they must be given freedom to use these themes in a creative way, but they should be discouraged from drawing or painting in the usual photographic manner the standardized forms over-emphasized in the past. Each child can say something about leaves in a personal and creative pattern. (See Plate 5.)

## 6. CREATING PATTERNS ACCORDING TO LEVELS OF ABILITY

After their interests have been aroused, the children must be given freedom to select their own themes and to develop them in their own way. In all cases the work produced will look like that of children, not that of adults. The various stages of drawing and painting which children go through in art, will also be found in craft. Little children will cut and tear paper and will use other materials according to the "geometric" or "symbolic" manner. For the teacher to give these children directions for cutting circles to make a chicken, or triangles to depict a girl, would interfere with the process of thinking and feeling which art education is supposed to encourage. Likewise, such techniques as folding paper into a number of squares and using it to make such objects as chairs and tables, tend to rob the child of an opportunity to think.

## 7. PUPILS' PLANNING OF WORK

Pupils should not be required to make and rigidly follow complete detailed plans of the work which they intend to do.

In picture-making, although children may have general ideas of their intentions, they will begin to explore new ideas as their work takes shape. One idea leads to another. The same holds true in creative craft; a shape stencilled upon a textile may call for a wavy line, the line may demand a light colour spot, the colour spot may require a repetition of the first shape. Again, children may plan to make a Norman castle. Thinking about the castle leads to the moat, the moat to a drawbridge. In other words, the children should always be exploring and creating, and should feel free to make any alterations in their original plans which arise from their developing insight into the problems before them. As they work, their understanding of the problem grows, and with this increased understanding come new solutions. To follow rigidly a detailed preliminary plan would interfere with the development of ideas.

## 8. DEVELOPMENT OF SKILLS

The mastery of tools and materials comes slowly. Although the teacher may have ideals with regard to craftsmanship and technique, these ideals are adult and are the result of much experience. A child has no such adult ideals and cannot be expected to have them until he has matured. For him, roughly nailed wood is at first a perfectly satisfactory aeroplane. He does the job of nailing the wood together to the best of his ability and is satisfied with it. He must receive the praise which his effort and show of imagination demand, and must then be allowed to pursue another activity which engages his interest. For the teacher to insist upon a high degree of finish, or for her to expect a young child to master a number of carefully graded skills, is to train craftsmen, not to educate the young. It must again be said that the doing of craft activities in most schools is not part of a technical training for the production of craftsmen. Attempts to set up adult standards of work have usually resulted in developing mentally listless pupils and poorly designed products. Setting up adult standards may cause the finished work to appear better to adult eyes, but actually the learning resulting from the solution of problems and the search for excellence of design has actually been impeded. In craft, as in art, the complete development of the

child, rather than the objects produced, is the most important outcome of the programme. We must develop children who, while working to the full extent of their individual capabilities, can think for themselves, and can govern their emotions. We must not develop creatures who sit passively following the careful, step-by-step directions of an adult who has preconceived ideas of what a child should do in order to become a craftsman.

### 9. GROUP ACTIVITIES

As in the art programme, the children who participate in craft work must learn to work together in groups. Part of the craft work, therefore, should consist of group activities. These activities might include making cut-out murals and other large wall decorations, designing stage sets for puppets, or in constructing miniature model communities.

### 10. CRITERIA FOR SELECTING A PROGRAMME OF STUDIES

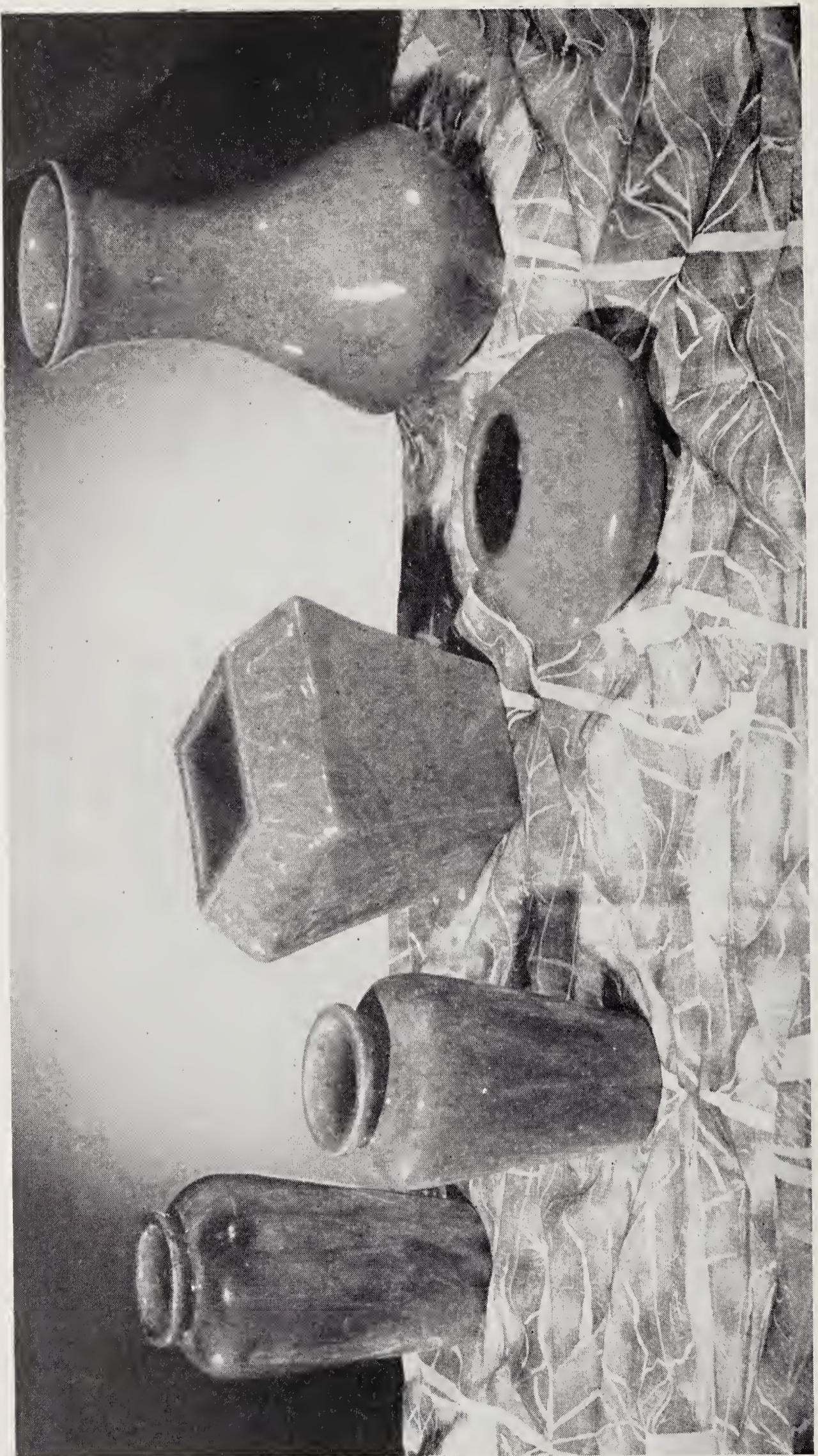
With so many different types of craft work and so many materials from which to choose, the teacher may be in a quandary regarding the craft work to be chosen. Since the Ontario Department of Education does not prescribe definite courses in general crafts for all grades, the teacher is in the happy position of being able to select a programme of her own choice. Actually, the work done and the materials used are not as important as the teaching methods employed.

Much time can be wasted in the classroom through the selection of unsuitable crafts. The making of useless or "finicky" objects is greatly to be avoided. Such things as lawn ornaments, decorated bottles, flowers made from egg shells, necklaces from pumpkin seeds, brooches from popcorn, seem to be rather a waste of time unless the finished objects are to be used for a definite purpose. Such undertakings usually result in the production of objects having a low standard of design. Probably the most reasonable criteria to use in planning a programme of craft work are the following:

- (i) the degree to which the taste of the child will be developed by means of the activity selected;



**13** Jack-knives, old cedar fence posts and a desire to carve were required to produce this wood sculpture. Rural children whose ages ranged from twelve to fourteen years produced this work with a sensitive regard for the medium.



**14** The pottery was produced by pupils in the higher grades of elementary schools. Note the restraint used with regard to decoration. The pottery is resting upon a textile decorated by means of a linoleum block in which a non-objective pattern was carved.

- (ii) the flexibility of the medium and of the technique in allowing the child to put something of himself into the work;
- (iii) the opportunities for correlation of craft work with the life experiences of children, particularly in picture-making with assorted materials;
- (iv) the teacher's preferences and abilities (this criterion pre-supposes an intention to arouse the children's interest through proper methods of motivation);
- (v) the materials and tools available in the school;
- (vi) the materials available in the locality (e.g., grasses, woods, metals).

## 11. WORK RESULTING FROM THESE CRITERIA

If the teacher takes proper account of the children's preferences, and allows the children to solve problems in connection with the craft work being performed, all members of the class will not be engaged upon one type of work at the same time. Even if two children elect to make the same sort of object, each child will produce a distinctive product. The resulting product will depend upon the skill which the individual child possesses, his level of taste, and his intelligence. *In sum, since no two children are alike, no two pieces of craft work produced in a class will be alike.*

## 12. GROUP ARRANGEMENTS

Should the teacher find it difficult to supervise the craft work of a whole class, particularly when she is expected to see that children are to be allowed some freedom to select not only their own activities, but also the manner in which they are to develop the activities, it may be wise to divide the class into a number of groups. The groups may be selected in an arbitrary fashion, such as by a row of desks, or the alphabetical order of names. Groups may also be arranged by grades in a multigraded classroom, or, best of all, children may be grouped according to their interests.

When one group is working at crafts, the remaining children may be employed with other subjects. In this way the

teacher will be able to supervise the craft work more efficiently and to give special attention where it is required.

### 13. CRAFTS FOR EXCEPTIONAL CHILDREN

What has been said previously regarding picture-making for less able children has application here. Schaefer-Simmern maintains that mechanical work in craft may only aggravate the condition of these children. Their work in craft should be of a creative nature. Lowenfeld states that creative work is of great benefit to most children who are handicapped, either mentally or physically (16, 26). Children with superior skill and intelligence must be given an enriched programme (5,16).

### 14. RECOMMENDED CRAFTS FOR ALL GRADES

1. Making pictures in three dimensions. This involves the use of wrapping paper, coloured paper, and odds and ends of scrap materials (8). Appliqué techniques with cloth scraps may be used (10).
2. Puppetry (8, 11).
3. Pattern-making with cut paper (8, 10).
4. Poster-making with cutouts pasted to a surface (11).
5. Finger-painting for pattern work and picture-making (8, 14) (J).
6. Stick-printing (10).
7. Mask-making (11) (H).
8. Pamphlet-making (8).
9. Work in clay (5, 8) (G).
10. Paper sculpture (8) (K).
11. Weaving (8, 11).
12. Miniature flower arrangement (8).

### 15. RECOMMENDED CRAFTS FOR MIDDLE AND UPPER GRADES

1. Marionette work (8).
2. Silk-screen work on paper and textiles (8).
3. Linoleum cutting and printing on paper and textiles (8, 10).

4. Stencilling on paper and textiles (8, 14).
5. Stitching, crocheting, knitting.
6. Leather craft (8).
7. Whittling and carving (8) (**F, G, M**).
8. Building model houses, making model rooms (**L**).
9. Bookcraft (8, 10).
10. Ceramics (5).
11. Loom weaving (8, 11).
12. Theatre arts (5).
13. Metal craft.

## CHAPTER V

# GROUP ACTIVITIES

THE PURPOSE OF THIS BOOK IS TO DEMONSTRATE THAT ART EDUCATION today is concerned with the complete development of the child. It has been stated previously that this development includes first of all the intellectual and emotional growth of the individual learner. Secondly it has been said that the child must grow in the understanding of his relationship to the life of his group or community.

It will be realized that art education readily lends itself to a full development of the individual. Art is largely a question of self-expression. A child becomes excited about some happening in his life, and then expresses this reaction in the form of a design. This type of self-expression does not involve the elimination of all restraint and the undisciplined portrayal of emotions. Rather it is a process, which, although containing a strong emotional element, requires a considerable amount of intellectual and emotional self-discipline. It is hard work for anyone to order and define his ideas and feelings in a form which conveys to other people his own personal reactions.

### 1. SOCIAL DEVELOPMENT

The contemporary art programme is interested in more than the development of the individual child. The child, working for his own ends, must not lose sight of his responsibility to his fellows. Self-expression with no other reference but the self is a mark of immaturity. The child must come to understand that the life of the society about him demands co-operation and further self-discipline on his part.

Art in the schools of today should be taught in such a way as to lead the child to realize that he has responsibilities toward his fellows. Classroom techniques have been devised to teach a child:

- (i) how to get along with his classmates;
- (ii) how to give and take ideas;
- (iii) how to accept responsibility;
- (iv) that his actions affect other people;
- (v) that other people pass judgment upon his actions;
- (vi) that he will be held responsible for his actions;
- (vii) that the highest satisfaction he can gain is by serving his fellows.

The best way for children to learn how to get along together is to have them participate in group activities. In developing a group activity, the teacher plays the rôle of counsellor. The work accomplished is not done at her command. Children can be expected, under guidance, to suggest and select useful activities which they would like to do. They can be helped to elect committees to promote the successful completion of group work. The teacher can aid them in pointing out the benefits which the group, school, or community may receive as a result of the activity. In guiding a group activity, the teacher should be sure that the task is one in which the children realize the necessity for group work. No child should be made to co-operate in a group when his reason tells him that individual work would be more advantageous. In other words, a group activity must be one which, because of its scope, could not possibly be completed unless many children participated. With her superior understanding of group life, the teacher must see that every child has work to do commensurate with his ability, that each child makes a significant contribution to the common effort, and that the part which each individual plays is appreciated by all the members of the group.

## 2. SUGGESTED ACTIVITIES

A number of examples are given of group work which has been found successful.

*Decorating the School Halls.* In some schools the halls are not attractive. There is little evidence upon entering these schools that one is in a children's workshop. The pictures are not always in keeping with the purposes of the building and

are often unpleasant in design. As long as these pictures, with their ugly dark frames remain in a school hall, little can be done to make the hall attractive. A group of children will quickly make improvements. Bright and interesting reproductions of professional work may be framed and hung. On the other hand it may be considered more desirable that the art work of children themselves should be selected from time to time to adorn the walls. The making of pictures for this purpose could constitute an effective co-operative effort on the part of the pupils.

*Mural-Making.* Children should survey their school with an eye to the placing of a mural of their own design. A group of children could suggest a suitable topic for the mural, and elect committees, each working under a chairman. They could do the necessary research, and afterwards, participate in making parts of the design. A co-ordinating committee would probably be required to unify the work of the various groups.

It is not necessary to have the entire class work on the mural at one time. One group could be working on the project, while the remainder of the class is doing other work.

Older children should be brought to realize that the mural is more than just a very large picture (5, 8, 16) (E). Mural-making at its best is a highly functional art. It is a method of giving character and attractiveness to an interior.

(a) The muralist must take into consideration the purpose for which the interior is designed. For example, a mural in the main hall of a school would be different in character from that in a playroom.

(b) A mural must be designed so that the architectural plan of the interior is not violated.

(i) The muralist is careful about the depth he gives to his work. Unless the mural is kept rather simple and flat in technique there is a danger of an optical illusion suggesting a bulge or break in the wall. In other words the architectural character of "wallness" is to be maintained.

(ii) Openings such as windows and doors must be considered so that they do not thrust awkwardly into the mural pattern.

(iii) The size and colour scheme of the interior must also be thought of in relation to the design of the mural. If the interior is large the work must also be large and simple so that each item can be seen and grasped from a distance. The need for the colour of the mural to be related to the architectural colour scheme is obvious, since both mural and architecture must form a unity.

A mural in oils on canvas is probably the most permanent and satisfying. However, few schools use this medium because of the expense. Poster colours, or chalk on wrapping paper will be found to be suitable.

Activities based upon home, community, play, or school life—in short, upon an experience which children have enjoyed, will make a suitable topic. Some murals in schools are designed so that a number of individual panels are used which deal with one theme; for example: "A Day at School." Should individual panels be used, a motif of some kind may be employed to tie these panels together.

*Puppets and Marionettes.* An activity which makes great demands for individual co-operation with a group is the puppet show. (See Plate 10.) (8).

Probably the easiest puppet to make is cut from cardboard with a stick or holder to operate it. This type is recommended for young children. Another type of puppet, which is suitable for the lower grades can be made from paper bags with the operator's fingers acting either as legs or arms. Both fist puppets and marionettes may be used effectively in the higher grades. Teachers who are not familiar with the techniques involved are urged to study this work (8).

*Making Model Communities.* Children in the middle grades of the elementary school may make model houses, stores, churches and schools and later they may place these upon a three-dimensional landscape prepared with paper and poster paint or with other material to form a town in miniature. Trees may be constructed from scraps of paper or sponge rubber. (See Plate 11.) (L).

Older pupils in the higher grades of the secondary school

should consider carefully the design of the community in which they live. Is it well planned? Are factories, parks, and residential areas well placed? Are traffic arteries adequate to cope with the flow of vehicles? Is advertising destroying whatever beauty a town or city may possess. What improvements should be made in slum areas?

## CHAPTER VI

# APPRAISAL

### 1. APPRAISING THE TEACHER'S PROGRAMME

IN ORDER TO KEEP THE PROGRAMME AT A HIGH EDUCATIVE LEVEL, the teacher should frequently take stock of the progress and achievements of her art and crafts sessions. The following questions are listed to help the teacher appraise her own work:

(a) *Does the teacher respect the pupils as individuals?*

- (i) Is each child encouraged to do original work?
- (ii) Is each child allowed to use his own initiative and imagination?
- (iii) Are the pupils encouraged to use their own intellectual, emotional, and social experiences as a basis for the art and crafts programme?
- (iv) Are the childlike qualities in the art and craft produced understood and accepted by the teacher?
- (v) Does the teacher do her best to see that adequate supplies are available for children, and does she make sure that the supplies provided are suited to the needs and abilities of the individual members of the class?
- (vi) Does she do everything possible to have suitable accommodation provided for the art programme?
- (vii) Does she show respect for each pupil's work, by having it neatly placed on display for others to see?
- (viii) Does she sponsor activities which will tend to develop the taste of each child?

(b) *Does the teacher use effective teaching methods?*

- (i) Does she keep the aims of the art and craft programme firmly in mind?
- (ii) Does she appraise every art activity which she sponsors in the classroom by referring to the general aims of the art programme?

- (iii) Does she supply sufficient motivation for each activity?
- (iv) Does she arrange her teaching so that the pupils are faced with many interesting problems and adventures in art and crafts?
- (v) Does she give sufficient guidance without interfering with the thinking of the pupils?
- (vi) Does she see that the pupils gain skill to express their ideas easily and naturally?
- (vii) Does she encourage group work from time to time, as the need arises?
- (viii) Does she see that the art class is a place in which the pupils learn to carry on a democratic way of life?

## 2. APPRAISING THE PUPILS' WORK

There seems to be no accurate way of measuring the art output of children. Many tests have been devised for the purpose of measuring both production and appreciation, but all these tests appear to be unreliable.

It would be convenient to be able to measure the degree of success which children achieve in producing art. Since the emphasis in art work is upon personal and social development, great concern need not be felt, however, just because no reliable tests are available.

The following questions are listed in order to help the teacher arrive at a subjective appraisal of the pupils' work.

- (a) *Has the pupil attempted to express his own ideas in a form commensurate with his level of ability?*
- (b) *Has the pupil shown sensibility in creating:*
  - (i) the design in relation to its purpose;
  - (ii) the design in relation to the material and tools employed?
- (c) *As the pupil makes use of all the elements of design, to what extent does he show sensitivity regarding:*
  - (i) unity in the composition;
  - (ii) variety in the composition?

(d) *To what extent does the pupil relate his learnings in art to other areas of his life such as: hobby work, choice of clothing, and arrangement of other school work?*

(e) *To what extent does the pupil show initiative in solving problems in design?*

(f) *To what extent does he show initiative and judgment in selecting his media?*

(g) *To what extent does the pupil:*

- (i) show an adventurous spirit in selecting his techniques;
- (ii) show a normal growth in skill related to the techniques of expression?

(h) *To what extent does he co-operate in group activities?*

- (i) sharing in research work;
- (ii) taking his share of manual work;
- (iii) showing general attitude of willing co-operation;
- (iv) offering valuable leadership.

### 3. REPORTING PROGRESS

Should a teacher be required to make a statement on a report form regarding a pupil's standing in art, the following plans are suggested.

The child who appears to be doing his best according to his level of maturity in the various aspects of his art programme could be marked "satisfactory." The word "unsatisfactory" may be used as the opposite of this marking.

If letters are desired, "A" might signify outstanding ability and marked improvement over his previous performances. Few children will receive this grade. "B" will be the grade given to the normal child who does satisfactory work according to his level of ability. Nearly all children are included in this group if the teacher is providing a suitable art programme. "C" will indicate that the child does not work to the level of his ability.

### 4. COMPETITION

Competition between children in an art class is to be avoided. Competition of this kind sets up goals which are

extraneous to the aims of the art programme and tends to militate against effective endeavour in art activities.

The only competition which should be fostered is that in which the child competes against himself. This should be a natural attitude encouraged by the teacher so that the child can compete with himself without undue worry about his "standing in class," but with some concern to do his best and to maintain his own integrity.

Prizes for what is considered the "best" work should never be given. It has been found that displays do not suffer when awards to individual children are eliminated.

## 5. THE FINISHED WORK

What the teacher does or causes to be done with the work produced is important. Any earnest whole-hearted work must be treated with the greatest respect. The teacher should place no marks upon it. Eventually, every child should have some of his work on display. Displays should be placed both in the halls and in the classrooms of schools. The work should be neatly mounted on background papers. Newsprint will make a suitable mount if necessary. In order to maintain interest, displays should be changed frequently. After work has been removed from the walls, it should be returned to the child.

## CONCLUSION

THE ART AND CRAFTS PROGRAMME IS A VITAL PART OF GENERAL education and the type of activity it involves tends to complete the process of learning. Education is largely a question of profiting from experience. In order to benefit from happenings in our lives we must understand as fully as possible the events which affect us. Because art education provides an opportunity for children to come to grips with their environment, and thereby stimulates the use of both the emotions and the intellect, it has unique potentialities for child development.

So great are these potentialities that to deny a child the opportunity of participating fully in a vigorous programme of art education, is to exclude him from one of the most practical means of attaining a balanced maturity.

This maturity is the goal of the art programme. Through art, the learner becomes more aware of the world which surrounds him. He develops an intolerance of chaos, while he discovers ways and means of maintaining or securing intellectual, emotional and social balance. He learns to scorn sham and vulgarity; he enjoys the challenge of difficulties, and knows the thrill of honest pride which accompanies the completion of a task performed to the best of his ability.

Art has always contributed untold benefits to human beings. This book has attempted to show how it may aid in the complete development of the child. Its share in this development is perhaps the greatest contribution which art can ever make to humanity.

## RECOMMENDED BOOKS

NOTE: Each book in the list below has a number. The books are referred to throughout the preceding text by their numbers. These numbers are printed in **bold face type** and will indicate to the teacher which volumes contain further information pertaining to the topics under discussion.

### Number

1. Barr, Alfred H. *What is Modern Painting?* New York: The Museum of Modern Art, 1943.
2. Cheney, Sheldon. *The Story of Modern Art.* New York: The Viking Press, 1941.
3. Cheney, Sheldon. *A World History of Art.* New York: The Viking Press, 1945.
4. Cole, Natalie Robinson. *The Arts in the Classroom.* New York: The John Day Company, 1940.
5. D'Amico, Victor. *Creative Teaching in Art.* Scranton, Pa.: International Textbook Company, 1942.
6. Faulkner, Ray, *et al.* *Art Today.* New York: Henry Holt and Company, 1941.
7. Gaitskell, C. D. *Art Education in the Province of Ontario.* Toronto: The Ryerson Press, 1948.
8. Gaitskell, C. D. (Ed.) *Art and Crafts for Young Canadians.* Toronto: The Ryerson Press, 1949.
9. Gardiner, Helen. *Understanding the Arts.* New York: Harcourt, Brace and Company, 1932.
10. Gibbs, Evelyn. *The Teaching of Art in Schools.* New York: Greenberg Inc., 1941.
11. Gregg, Harold. *Art for the Schools of America.* Scranton, Pa.: International Textbook Company, 1941.
12. Johnstone, William. *Child Art to Man Art.* London: Macmillan & Co. Ltd., 1941.
13. Kainz, Luise C., and Riley, Olive L. *Exploring Art.* New York: Harcourt, Brace and Company, 1947.
14. Knapp, Harriet E. *Design Approach to Crafts.* Springfield, Mass.: Holden Publishing Company, 1945.
15. Lambert, Richard S. *The Adventure of Canadian Painting.* Toronto: McClelland and Stewart, 1947.
16. Lowenfeld, Viktor. *Creative and Mental Growth.* New York: The Macmillan Company, 1947.

17. MacDonald, Rosabell. *Art as Education*. New York: Henry Holt and Company, 1941.
18. Moholy-Nagy, László. *The New Vision and Abstract of an Artist*. New York: Wittenborn and Company, 1946.
19. Ministry of Education. *Art Education, Pamphlet No. 6*. London: His Majesty's Stationery Office, 1946.
20. Nicolaïdes, Kimon. *The Natural Way to Draw*. Boston: Houghton Mifflin Company, 1941.
21. Payant, Felix, (Ed.) *Design Technics*. Columbus, O.: Design Publishing Company, (undated).
22. Pearson, Ralph M. *The New Art Education*. New York: Harper and Brothers, 1941.
23. Progressive Education Association. *The Visual Arts in General Education*. New York: D. Appleton-Century Company, Incorporated, 1940.
24. Richardson, Marion. *Art and the Child*. London: University of London Press, Limited, 1948.
25. Runes, Dagobert D. and Schrickel, Harry G. (Ed.) *Encyclopedia of the Arts*. New York: Philosophical Library, 1946.
26. Schaefer-Simmern, Henry. *The Unfolding of Artistic Activity*. Berkeley and Los Angeles: University of California Press, 1948.
27. Tomlinson, R. R. *Picture Making by Children*. London: The Studio Limited, 1934.
28. Winslow, Leon Loyal. *The Integrated School Art Program*. New York: McGraw-Hill Book Company, Inc., 1939.

## RECOMMENDED FILMS

NOTE: Each of the following films is preceded by a letter. The films are referred to throughout the text by the letter references. The letters are printed in **bold face type** and will indicate to the teacher which films pertain to the topics under discussion.

### Letter

- A. Fiddle-de-dee
- B. West Wind
- C. Klee Wyck
- D. Primitive Painters of Charlebois
- E. Making a Mural
- F. Totems
- G. Third Dimension
- H. Making a Life Mask
- I. Creative Hands, Drawing to Music
- J. Creative Hands, Finger Painting
- K. Creative Hands, Paper Sculpture
- L. Creative Hands, Making Model Houses
- M. Loon's Necklace

Teachers in Ontario may obtain films from the Audio-Visual Aids Branch, Department of Education, 244 College Street, Toronto.

## AVAILABLE PRINTS

The National Gallery, Ottawa, has many prints for sale at reasonable prices of works by Canadian painters. Catalogues are available upon request.

The Art Gallery of Toronto, Grange Park, Toronto 2 B, sells prints of works by Canadian painters.

The School Prints, Ltd., 14 Motcomb Street, Belgrave Square, London, S.W. 1, England, offer a number of large lithographs especially selected for schools. Catalogues are available upon request.







